BEATLES NOW

JULY/AUGUST 1984

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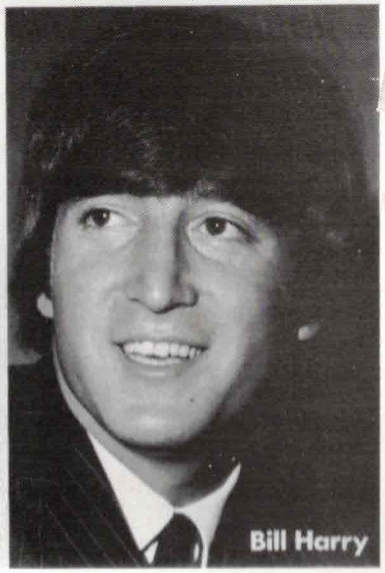
THE BOOK OF LENNON



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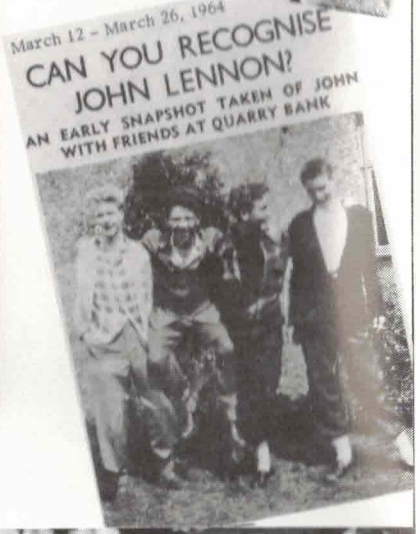

THE BOOK OF LENNON
Bill Harry

This lively, fact-filled book presents a wealth of hitherto unknown information about rock music's most controversial and charismatic figure. Over 700 entries recount every fact, figure and event in his life to give a new and intimate portrait of the *real* John Lennon.
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THE BEATLES NEWS DIARY

Compiled by:
Colin Jennings (UK) **& Terry Payne** (UK).

RADIO AND TV

Included in one programme of the recently concluded series of BBC TV's "Antiques Roadshow". A lavishly printed menu from one of the great Atlantic cruise liners dated 1964. Signed by all four Beatles and valued in excess of £200 and rising!

After a lengthy absence from the public gaze, Paul surfaced on another chat show. Following a nervous appearance with Linda on Noel Edmonds 'Late Late Breakfast Show', Paul guested solo on Mike Aspel's new LWT show 'Aspel and Company' on June 9. Sharing the spotlight with Tracy Ulmann, who has a role in Paul's new film 'Give My Regards to Broad St.', Paul looked relaxed and on form.

Topics ranged from smoking Ty-Phoo tea in Paul's dads pipe with John, to the Buddy Holly Week, a pet project of Paul's. He also revealed that he had in the past had a song turned down by one Francis Sinatra. Quipped Paul, "I think it might have been due to the fact it was called Suicide"!!

Finally to round off a welcome opportunity to see Paul on the box, he joined with Tracy and Mike Aspel in an unrehearsed rendition of 'That'll be the Day". With Paul obviously having a great time.

Hopefully Paul won't confine his public appearances to TV chat shows — but get a band on the road again. A project which his thousands of fans must be eagerly anticipating.

The 'American Music Awards', screened by ITV's Channel Four featured a short video tribute to Michael Jackson by Paul. Seated behind a sound mixing unit at London's Air Studios, Paul said, "Hi Mike, remember this place? You should

do! Anyway listen, congratulations in getting the American Music award, you deserve it. Sorry I can't be with you and all that stuff. Have a great time and don't drink too much carrot juice!"

We are not too sure as to whether Paul's latter statement was a humorous reference to both he and Michael being strict vegetarians — or Michael being tee total!

As part of the series 'Annie in Conversation' BBC's Radio One recently pitched together two of the world's most famous photographers. Linda McCartney and David Bailey spent the best part of an hour chatting about their favourite forms of art and respective careers. Ann Nightengale's excellent, informative interview took place at London's Air Studios, where Paul was adding the finishing touches to the 'Give my Regards to Broad Street' film soundtrack.

Broadcast, in VHF stereo, the sound quality was such that during sections of the interview Paul could be heard recording in the background.

The Eamonn Andrews hosted 'Whats my Line' certainly produced the goods on Monday, 14th May. The show which consists of a panel of celebrities attempting to guess the diverse occupations of invited members of the public, also features a special mystery guest spot. During this section of the programme the panelists are blindfolded and by asking a series of questions, try to deduce the identity of a mystery personality.

Following several 'valiant' attempts, such as Cliff Richard and Lennie Peters!, panelist George Gale eventually hit the nail on the head by guessing Ringo Starr. During a brief conversation with Ringo, Eamonn Andrews disclosed that our Richard only agreed to appear on the understanding that a television set was ready and tuned to the show which immediately follows 'Whats my Line' namely, 'Coronation Street'. It appears that Ringo is an avid fan of the long running British soap opera — eat your heart out J.R.!

VIDEO NEWS

After the successful release of the "Ready Steady Go — Vol 1" video, Picture Music International have now released a second compilation from the series. No prizes for guessing the title! As with Vol 1, two songs from the Beatles are included, these are "Twist and Shout", and "She Loves You". Neither have been shown since their original broadcast more than twenty years ago. (Ready Steady Go — Vol 2) VHS — MVP 991 002 BETA — MXP 991 004.

The 1981 revised version of the film 'A Hard Days Night' has just been released on video. Featuring a stereo/dolby soundtrack and a photo montage set to 'I'll Cry Instead" at the beginning of the film. (Vestron Video Int. — VHS VA14118/ BETA VB 14118)

The promotional video which accompanies the highly successful Bob Marley and the Wailers' single 'One Love (People get Ready)' stars amongst others one Mr. McCartney.

Paul, wearing a light maroon mohair sweater features twice lip-synching the words 'One Love' and once with his arm around the shoulders of the video's producer, Rastiferian Don Letts.

RECORD NEWS

How ironic that Paul — who owns the rights to Buddy Holly's songs — should be featured in the lyrics to Alvin Stardust's single "I feel like Buddy Holly" — "Now I know what Paul McCartney meant when he said I wish it was Yesterday".

July 9 saw the release of the latest 20th anniversary issues. 'A Hard Days Night'. Picture disc (RP 5160) picture bag (R5160). Next in line should EMI carry on with the series is 'I Feel Fine' on November 27.

It now seems likely that no further singles will be taken from Paul's 'Pipes of Peace' album.

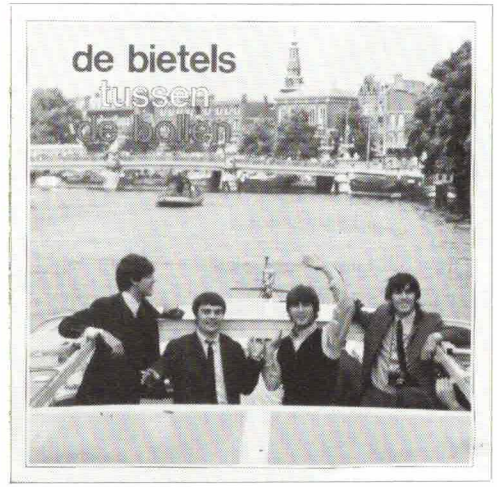
Rumour has it, that 'The Man' originally scheduled for release was shelved following Paul's 'spot of trouble' at London's Heathrow Airport. Paul, not wishing to involve Michael Jackson in any possible adverse publicity thought it best to lie low for a while. Hopefully, the promotional video featuring Paul and Michael will see the light of day, despite these unfortunate circumstances.

Mark Wallgren reports that Columbia Records in the USA have placed several McCartney albums on budget line ($5.98 list price): 'McCartney'; 'Ram'; 'Wild Life'; 'Red Rose Speedway'; 'Venus And Mars'; 'Wings At The Speed of Sound'. Gatefold albums still open up, but 'Red Rose Speedway' no longer features the booklet, and the inner sleeves of 'Venus And Mars' and 'Speed of Sound' have been eliminated. Columbia has changed the prefix code to PC for all of these reissues though the catalog numbers remain the same as before.

Interesting to note that 'Band On The Run' remains full priced. Also, despite Capitol's leases on 'Wings Over America', 'London Town' and 'Wings Greatest' all having expired, Columbia has not reissued any of these LPs.

Mark also informs us the Michael Jackson/Paul McCartney single 'The Girl Is Mine' has been reissued by Epic Records on their Instant Classics oldies label. The catalog number has been changed from 34-03288 to 55-03288. The label also denotes that the single was first released in October 1982. There is no picture sleeve, and the B-side (Jackson's 'Can't Get Outta The Rain') is the same as on the original.

Our Dutch friends 'Beatles Unlimited' have come up with quite a scoop by securing the rights to all the radio and TV reports of the Beatles visit to Holland 20 years ago.



They have produced a limited edition album of only 1000. The liner notes I'm afraid are all in Dutch, so perhaps one of our readers in Holland could write a review for us.

GENERAL BEATLE NEWS

17-year old Eily Tobin, who hails from Jersey, certainly had a big surprise when she realised that she had won first prize in a competition she had entered. Eily, who suffers from spina bifida, was doubly thrilled because her prize was a meeting and a hug from our very own Paul McCartney.

You'd think those Sotheby's chaps would learn to write in proper English wouldn't you. Quote from last year's memorablia auction catalogue. "Lot 166 — Photographs taken in Scotland showing Paul sweeping the steps, with his dog Martha . . .". Phone the R.S.P.C.A.

Cavern Walks — the magnificent new complex in Liverpool was officially opened on Thursday April 26th. The official 'Beatles Statue' sculpted by John Doubleday was unveiled by Mike McCartney, and the fantastic re-creation of the historic Cavern Club was opened by Gerry Marsden. The evening festivities commenced with sets by Gerry and the Pacemakers, The Merseybeats, Billy J. Kramer, Jimmy Tarbuck and The Swinging Blue Jeans. During the following weekend, that was April 27-29, a hectic programme of events took place with music in the new Cavern till late every night.

George returns to 'FLOWER POWER'

We all know that George uses his fingers for things other than plucking guitar strings these days, they've turned green I believe. And to further his interest in all things growing he made a surprise visit to the Chelsea Flower Show in May. Accompanied by two very large gentlemen he chatted to the national press about his dislikes these days. Namely, being photographed and appearing in public.

Radio City's Terry Smith realised a long-time ambition when Beatle City finally opened on April 9th. An exhibition that no true Beatle fan can afford to miss. Once inside the Beatle City building you are faced with a range of facilities including souvenir shops and refreshment counters. A comprehensive range of goods are for sale from keyrings and badges to videos and Sgt. Pepper wall clocks. When you pay your £2 (£1 children) and pass through the turnstile you enter a magic world which will entrance casual visitor and avid fan alike. I won't say any more — just visit it!!

Revealed in a Sunday newspaper recently that Vicky Hodge did go out with Ringo for a couple of months. "It was fun, but he wasn't the greatest love of my life". Vicky who??

Ringo's in the news again apparently he's just bought a mare and named her 'Dolly Parton'. When asked for the reason he said, "because she's got a lovely smile"!!

BOOKS/MAGAZINES

Apparently Paul has turned author and has just written a 20,000 word tome detailing his experiences during a nine day stay in a Japanese jail in 1980. The reason for his stay was the half pound of marijuana customs officials found in his luggage. Paul was deported without being charged. Unfortunately no-one will ever know if Paul is a budding Harold Robbins because only one copy was printed and that is securely locked in Paul's bank. By the way the book's titled 'Japanese Jailbird'!

Issue 4127 of the popular weekly magazine 'Weekend' featured a Ruth Luff interview with Barbara Bach, entitled 'Why I'm happy with my caveman Ringo'. Alas, as the title implies, the feature was rather typical and somewhat shallow.

HUMPHREY OCEAN

Most of you, in far away places, will be unable to visit 'The National Portrait Gallery' in London to view Humphrey Ocean's marvellous portrait of Paul.

So just for you, here is the next best thing, an illustration of the portrait together with a few details about the artist.

The portrait of Paul McCartney, painted by Humphrey Ocean, was unveiled at the National Portrait Gallery on 2 February 1984, by Dr. Herbert Bentley, Managing Director of Imperial Tobacco Limited.

Humphrey Ocean painted the portrait of Paul McCartney as a result of winning the 1982 Imperial Tobacco (now John Player) Portrait Award, with his entry LORD VOLVO AND HIS ESTATE. The prize was in two parts; firstly, a cash award of £6000 and secondly, a commision, worth £1000 to paint a well known figure for the Gallery's collection.

Pictured above is Humphrey Ocean's LORD VOLVO AND HIS ESTATE which was the winning entry of the 1982 Imperial Tobacco Portrait Award.

Humphrey Oocean's previous association with Paul McCartney as Artist in Residence on the 1976 Wings tour of America suggested an obvious choice of sitter.

The portrait, which is oil on canvas and measures 85.7 x 55.9 (33¾ x 22).

Humphrey Ocean said of his portrait "The almost unpenetrable wall of exposure which Paul McCartney has received and created over the last 20 years is something I never really managed to squeeze through when I went to America on his 1976 tour. This year my uneasy task was made easier by undisturbed woods, outdoor light and the exemplary behaviour of my sitter. The first fragmentary study just happened. Like many blondes, the oil painting was achieved less naturally. Not shown in the exhibition is a third painting which I tried to make at home without the subject. The more I cajoled it, the more it slipped from my grasp, and finally expired."

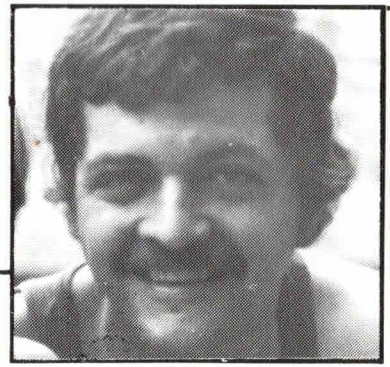
*Many thanks to **CHRISSIE RUSSELL** for her help with this article.*

BUDDING ARTISTS – TURN TO PAGE 17

Give my regards to
AD STREE

BILL HARRY

THE BEATLE DETECTIVE



Please send all information to:
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Rory Storm & The Hurricanes were one of Liverpool's best bands. Originally **The Raving Texans,** they were fined for playing rock 'n' roll at the Cavern. Their line-up was **Rory Storm (Alan Galdwell),** vocals; **Johnny Guitar (Johnny Byrne),** lead guitar; **Ty Brien,** rhythm guitar; **Lu Walters,** bass/vocals and **Ringo Starr,** drums. Ty died in the sixties and Rory died in the seventies. When Ringo left to join the Beatles they had a succession of excellent drummers, including **Gibson Kemp, Aynsley Dunbar** and **Keef Hartley**. Their sound was never successfully captured on record. I arranged for them to record for **John Schroeder's** mobile recording unit at the Rialto Cinema. The conditions were primitive. They recorded in a hallway and couldn't really hear what they were playing. Nevertheless, those recordings have continued to be included on compilations over the years. Their only other recording was "America", the only single **Brian Epstein** ever produced.

When I was in Liverpool with Johnny Guitar recently, he told me that he'd been trying to contact Lu Walters for two years and believed him to be dead. Lu was the vocalist who recorded with the Beatles in Hamburg. **Billy Butler** interviewed me on Radio Merseyside and I asked listeners to trace Lu. He phoned in from Chester and I was able to put him in touch with Johnny. Johnny had also told me that the Hurricanes, with Ringo, had made a number of recordings at the Cavern. He'd presumed that they'd been destroyed after Rory and his mother had died. He knew that Rory's sister, Iris, had taken all Rory's possessions into the garden after Rory's death and burnt them on a bonfire. I decided to get in touch with Iris and she told me she still had the tapes. I contacted a major record company who are very interested and it is highly likely that we shall get an album of the original Rory Storm & The Hurricanes, with Ringo, playing at the Cavern. If that happens, it will be the most gratifying piece of detective work since I started this column.

Johnny Guitar kept diaries over the Mersey Beat years, which contain a lot of interesting information. **Billy J. Kramer** also kept diaries but he told me that he'd left them behind at a station about two years ago. I also lost a set of my own personal diaries in the seventies, although the copies of Mersey Beat from July, 1961 are an accurate enough account of events in Liverpool for the succeeding couple of years. However, I wonder if anyone else kept diaries, particularly of Beatle gigs prior to Mersey Beat. Has anyone any interesting diary quotes we can cite here?

I'm also interested in unusual clippings. What is the most bizzarre, funny or baffling item on the Beatles you have come across in a newspaper or magazine story.

Just what is the real tale behind Eleanor Rigby? The Sun recently ran a story with former dancehall compere **Tom McKenzie** at the side of a gravestone, it said: "For years fans puzzled over the origins of the haunting song "Eleanor Rigby." Now Eleanor's gravestone has been discovered in St. Peter's Church, Liverpool, where John and Paul met when they were choirboys." The story had begun by stating: "It's Father McKenzie reading the words that inspired the famous Beatles song which immortalised him."

This item probably came from the story in **Sam Leach's** "Follow The Merseybeat Road" in which he shows the Eleanor Rigby gravestone. Yet **Paul McCartney,** in **George Tremlett's** book "The Paul McCartney Story" says:

"I was sitting at the piano when I thought of it. Just like **Jimmy Durante.** The first few bars just came to me. And I got this name in my head — Daisy Hawkins, picks up the rice in the church where a wedding has been. I don't know why. I can hear the whole song in one chord. In fact, I think you can hear the whole song in one note, if you listen hard enough . . . . I couldn't think of much more, so I put it away for a day. Then the name Father McCartney came to me — and all the lonely people. But I thought people would think it was supposed to be my Dad, sitting knitting his socks. Dad's a happy lad. So I went through the telephone book and I got the name McKenzie. I was in Bristol when I decided Daisy Hawkins wasn't a good name. I walked round looking at the shops and I saw the name Rigby . . . then I took it down to John's house in Weybridge. We sat around laughing, got stoned and finished it off . . . . all of our songs come out of our imagination. There never was an Eleanor Rigby.

Who is right? What do *you* think?

More from the Sgt. Pepper scene. I've received a clipping from Hot Wacks Quarterly, No. 7, by a detective in Hamilton, Canada (sorry, can't find the name on the envelope) which shows an early shot of the cover scene being set up. There is clearly a cut-out of **Leo Gorcey** of the **Bowery Boys** and **Mahatma Ghandi** in the set. At what stage were these taken out, and why, we don't know, although there was talk that there were enough guru's in the picture and they didn't want to include known Holy Men, possibly because John's suggestion of Jesus Christ had been vetoed. There is also a life-size cut out at the side of the group with a cloth around his head. It looks very much like **Elvis Presley.** Did the lads originally choose Elvis and then decide against it? Any more Pepper stories?

Still on the Sgt. Pepper front. **Helen** and **Ian Drummond** confirm the Leo Gorcey cut-out, which was placed between **Clara Bow** and **Dylan** in the original layout. There was a Ghandi behind **Diana Dors** and Mary Queen of Scots behind Ringo — an **Albert Schweitzer** too! Gorcey and Ghandi went the way of Hitler. Helen and Ian also mention that the drawing of the girl on the left hand side of **Marlon Brando** is **Lucille Ball** and the part of a drawing of a girl's head in front of her is **Shirley Temple.** The drawing of Clara Bow has ended up on the back row next to American artist **Merkin.**

People have kept asking me over the years whether there really is a person called **Raymond Jones.** The first I ever heard about him was when the name was mentioned in "A Cellarful Of Noise." I was aware that when **Derek Taylor** ghosted the book for Brian Epstein, it was not only full of innacuracies, but angled to imply that Brian almost singlehandedly created the Mersey scene. I also knew that the book had been widely used by people who wrote about the Beatles because they continually used his mis-spelling of Rory Storm and kept referring to Mersey Beat as Merseybeat.

But what about Raymond Jones? It amazed me when I read Brian's book because he knew all about the existence of the Beatles long before the reputed 'inquiry'. I'd been discussing the group with him since July of 1961 and he read virtually every word in each issue of Mersey Beat and was impressed by the Beatles coverage. Why, then, did he make out that he hadn't heard of them till several months later when this alleged meeting took place? I always presumed that Brian had it put in the book because it was a more romanticised way of saying he had discovered the Beatles, rather than acknowledging the fact that he was aware of them through Mersey Beat. I'd also thought that it was quite possible that when the fans started ordering their records from Nems as a result of the Mersey Beat front page, that he'd taken down some of their names and decided to put the name of Raymond Jones in his book.

But where is this person? People keep asking me why he has never been interviewed, why he has never been at a convention. Then they started to ask me whether he exists at all. Certainly, all the people I have talked to, ranging from **Freda Kelly** to **Pat Delaney,** have never seen him or were aware he existed outside "A Cellarful Of Noise." Raymond Jones, if you are out there, let's hear from you!

BOY GEORGE 'INSULT'

Dear Beatles Now,

It's no-wonder that Boy George has become a millionaire quicker than the Beatles. In the middle 60's an album cost about £1 and a single 25p. Now you pay at least £4 for an LP and £1.35 for a single.

The royalties are much bigger now than they were then. One thing the Beatles never did was rip-off their fans by releasing track after track off their albums as singles. Culture Club have just released their fourth off of 'Colour by Numbers'. At the most the Beatles took 2 from an LP and then the B sides were previously unreleased.

As far as I'm concerned, Boy George is an example of gimmick over talent. To mention him in the same breath as the Beatles is an insult to the Fab 4.

I wonder how many people will still be buying Culture Club records in 20 years time?

Miss B. Kennedy,
Coventry, England

SCOTTISH CONVENTION SUCCESS

Dear Beatles Now,

As one of the organisers of the Glasgow Beatles Convention last March, I'd just like to thank everyone who made it all possible.

Special thanks go to Tony Barrow who really electrified fans with his 'Beatle talk' in the discussion room, Mark Lewisohn was a big hit too!!

The weekend helped to prove that it is not only Liverpool that can hold successful Beatle Conventions, though we had hoped for a better turnout, particularly from local fans. But those who did come had a memorable weekend and had the priveledge of seeing our video man — Fenno Werkman — dressed in a kilt!!.

Thanks to Fenno, thanks to everyone, and thanks to THE FANS for coming! And to those who didn't come, you missed a great weekend!

David Dunn,
Glasgow, Scotland

NO JOHN v PAUL BATTLE PLEASE

Dear Beatles Now,

Now COME ON, there are enough people around ready to criticise the Beatles without BEATLES NOW readers joining in. If as Simon Sinclair claims, you can accuse songs like 'Ebony & Ivory' and 'Pipes of Peace' as being Lennon rip-offs, then you can equally accuse the entire 'Double Fantasy' album of being a McCartney rip-off! Why can Mr Sinclair not accept both John and Paul as being multi-faceted talents and ideas rather than pushing them into narrow little stereotypes of what he thinks they should be? Why should John Lennon have the monopoly of social conscience? To slam Paul's efforts to promote peace and racial harmony just because John did as well is ridiculous, and no one who really believed in those aims would want to. Also Mr Sinclair might care to remember that both 'Ebony & Ivory' and 'Pipes of Peace' were no. 1 hits, so obviously the general public thinks that Paul CAN "carry it off"!

And as far as emulating John's wit, Paul has always had his OWN brand of wit, and I haven't noticed any marked change in recent months.

Now , PLEASE, Let's not have a John v Paul battle on these pages.

Clare Sherman,
Tring, England

PERSONAL VIEWS

As one of Beatles Now's regular writers — and the reviewer of 'Pipes of Peace' in issue 9, I should like to reply to Graham Gaunt's letter in the following issue.

1. You are giving away your age! I confess that the "new style" Parlophone label may be a revival of an old design. It's new to me — the earliest one that I have seen being the 1950's/early 1960's design as featured on the first pressing of 'Please Please Me'.

2. I was reviewing 'Pipes of Peace' on its release date, in order to meet copy deadlines. There was no time (nor I confess, any inclination) to compare each song with the previous 21 years' output!!

3. Yes, Paul has listened to 'Double Fantasy'. If you heard his 'Desert Island Discs' radio programme (or better still, saw the television documentary on BBC television about the series) you would have known that Paul rated John's 'Beautiful Boy' as his favourite song. Bar none. The expression of emotion on his face when he talked about John Lennon says it all.

4. My review was headed "A Personal View by . . ." It was interesting to read YOUR views, and — as writers for BN — we appreciate your comments, favourable or otherwise.

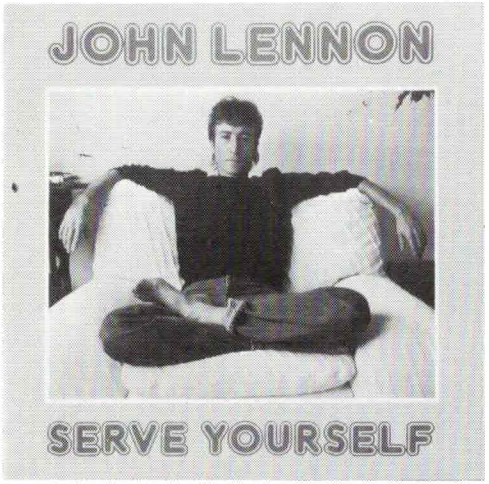
5. Great music? I have been saying that since 1962.

The letter from Michel Bisson was also appreciated. The 'Export Series' discs (see issue 6) are a relatively unknown area. We at Beatles Now are proud to be able — after all these years — to still find new areas about which to write; without having to merely recycle old 'news' and pretend that we are back in the sixties.

Thanks for reading the magazine. It is written by fans, for fans, and inevitably our opinions will vary. If they didn't, I for one would be worried. Keep on reading and writing, and above all, LISTEN.

Stephen Baker,
Goole, England

JOHN LENNON — SERVE YOURSELF



Despite the release of John and Yoko's long awaited 'Milk & Honey' album it seems that many more tracks have yet to appear from Johns' last years with us.

One of them has already surfaced and has been around since September last year in the shape of a 7" and 12" bootleg single entitled 'Serve Yourself', an un-released song from 1980.

In four minutes, John acompanies himself on accoustic guitar with some of the most remarkable vocals that I have ever heard from him. John sings solo in the studio in a session which I doubt is too 'aggressive' to be the same sessions from which either 'Double Fantasy' or 'Milk & Honey' appeared.

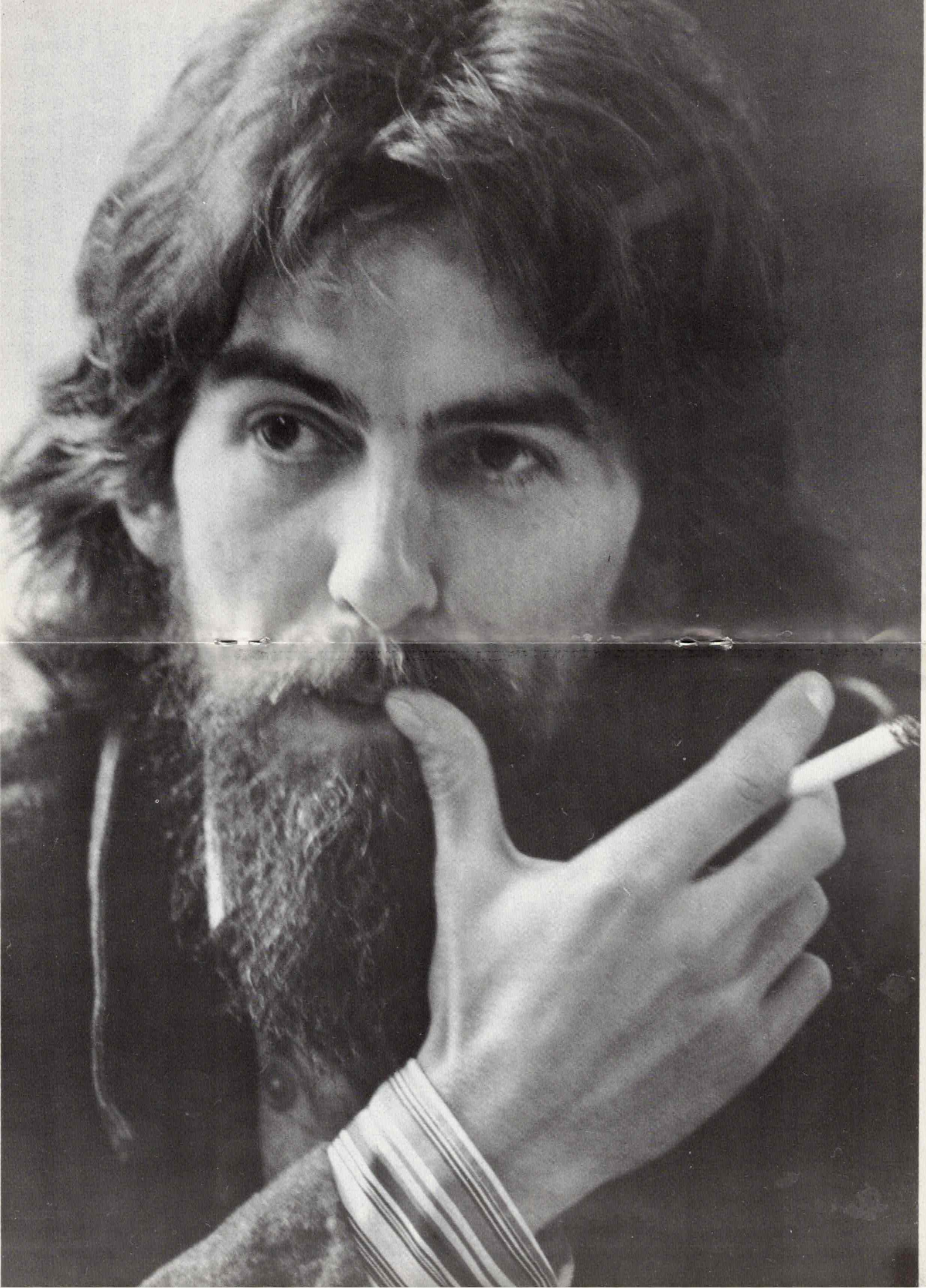
John sings words of anger and emotion, his disillusionment with religion, the heartbreak of loosing a mother. "And it's your mother, your poor bloody mother - she once bore you in the back bedroom, you've got to SERVE YOURSELF".

The B Side of the 7" single features a John & Yoko interview from 1971 recorded at the Everson Museum during Yoko's "This Is Not Here" Art Exhibition.

The more recent 12" version is backed by demo's of I'am the greatest and the much bootlegged 'Yer Blues' from the Rolling Stones 'Rock 'n' Roll circus.

ERNIE McGERTLAND (N. Ireland)

PLEASE DO NOT WRITE TO US CONCERNING THE AVAILABILITY OF BOOTLEGS



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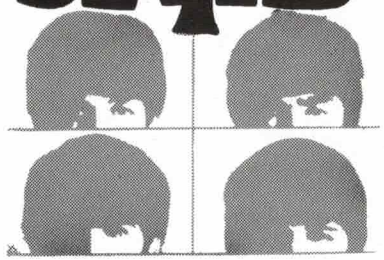

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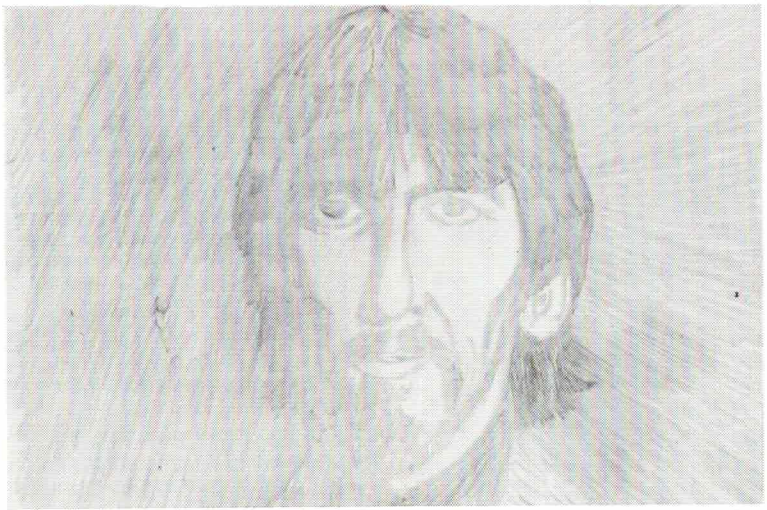
Gallery

Here's a chance for all you budding Beatle artists out there to show us what you can do. If you would like to send us some of your work for possible publication, please state your age and enclose an envelope large enough to send your artwork back, together with the return postage in stamps or international reply coupons. Sorry but no responsibility can be accepted for any loss or damage in the post.

Below are two tremendous sketches by JASON WILSHER of Eastmoor in England. What makes these pictures even more impressive is that Jason is handicaped and draws with the paint brush in his mouth!!

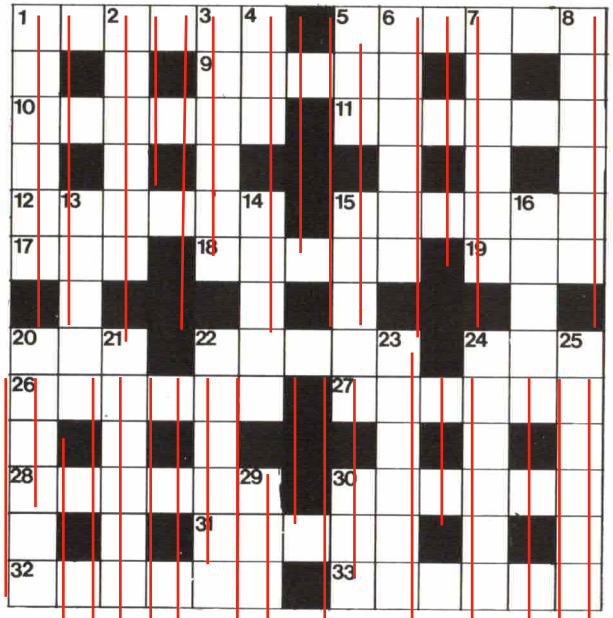


CROSSWORD COMPILED BY

TERRY PAYNE (UK)

&

COLIN JENNINGS (UK)



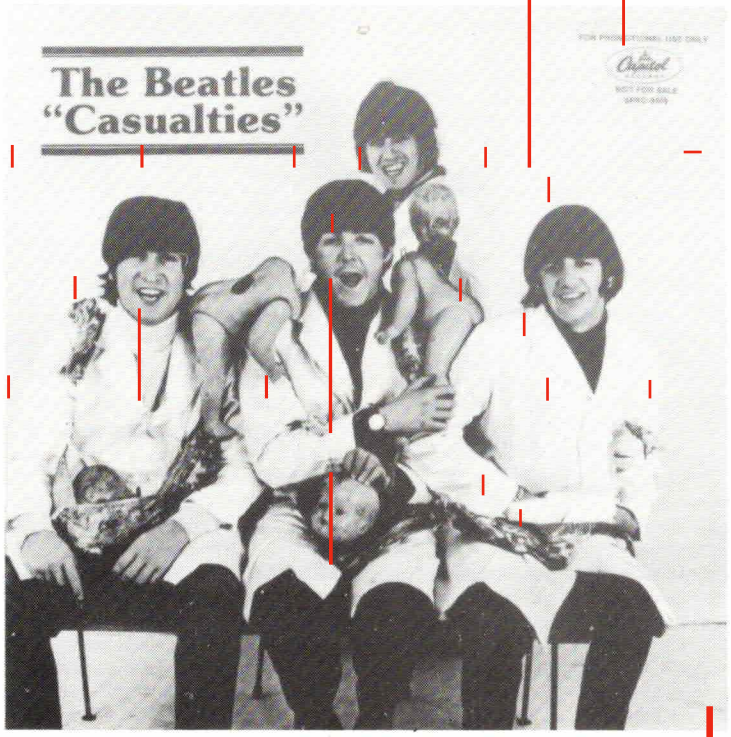
ACROSS

1) ACTOR WHO PLAYED THE CHARACTER SHAKE, IN THE FILM 'A HARD DAYS NIGHT' (6)
5) MAIDEN NAME OF JOHN'S FIRST WIFE (6)
9) JOHN'S ODE TO YOKO (5)
10) HE TOOK THE PHOTO WHICH WAS TO BE USED ON THE FRONT COVER OF THE INTENDED 'GET BACK' ALBUM (6)
11) MORE PROFOUND (6)
12) SEE 26 ACROSS
15) THE REELIN' BEATLES SURELY TICKLED A FEW OF THESE DURING THEIR TIME! (6) ANAG.
17) 'SOME OTHER . . .', EARLY CAVERN SHOW STOPPER (3)
18) '. . . . . BABY', JOHN ORIGINALLY RECORDED THIS FOR INCLUSION ON HIS 'ROCK 'N' ROLL' ALBUM (5)
19) IMMEASURABLE PERIOD OF TIME (3)
20) CORNISH MAN EXPLAINING THAT ELTON HAS LEFT! (3) CRPT.
22) PAUL'S MOTHER'S MAIDEN NAME (5)
24) SEVERING SHOUT, POSSIBLY EXPRESSED BY MICHAEL LINDSAY-HOGG! (3) CRPT.
26) AND 12 ACROSS. THEY CREATED THE CONCEPTUAL COUNTRY 'NUTOPIA' (6.3.3.)
27) HOTEL IN VIENNA WHERE JOHN AND YOKO HELD A PRESS CONFERENCE TO PROMOTE YOKO'S FILM 'RAPE' (6)
28) CERTAINLY NOT THE COLOUR OF APPLE! (6) CRPT.
30) DURING HIS 'LOST WEEKEND' JOHN SPENT MOST OF HIS TIME IN THIS CONDTION (6)
31) DISEASE CONNECTED WITH THE SUSSEX COASTAL VILLAGE CLOSE TO THE McCARTNEY RESIDENCE! (5) CRPT.
32) 'CAN'T BUY ME LOVE' HOLDS THE UK RECORD FOR ADVANCED . . . . . (6)
33) PAUL CONTRIBUTED BACKING VOCALS TO THIS ARTISTS ALBUM ENTITLED 'WALKING MAN' (6)

DOWN

1) JOHN, YOKO, ZAPPA SESSION (6)
2) '. . . . . I KNOW', PETER AND GORDON HIT PENNED BY JOHN AND PAUL (6)
3) '. . . . . BE YOUR MAN', TOP TEN HIT FOR STONES AND EARLY BEATLE RAVER (1.5.)
4) PREFIX USED TO GIVE NEGATIVE SENSE (3)
5) FASHIONABLE 60'S NAME FOR ONE'S ABODE (3)
6) SCORE WHICH SETTLED THE 1984 ALL MERSEY 'MILK CUP FINAL (3.3.)
7) VENUE IN LIVERPOOL FOR THE BEATLES 1963 CHRISTMAS SHOW (6)
8) HE PLAYED KEYBOARDS ON THE 'GEORGE HARRISON' ALBUM (6)
13) PUSH GENTLY WITH ELBOW (5)
14) YOU MAY WELL BE ABLE TO SEE THROUGH THIS VEGETABLE! (5) CRPT.
15) CAROLL . . . . HOSTED THIS 50'S SHOW CALLED 'DISCOVERIES' FOR WHICH JOHNNY AND THE MOONDOGS AUDITIONED (5)
16) POSSIBLE REASON FOR STEVE DAVIS MISSING THE OPENING VERSE OF A RECORD (2.3.) CRPT.
20) YACHT USED BY WINGS DURING THE RECORDING OF THE ALBUM 'LONDON TOWN' (2.4.)
21) '. . . . . ONLY' UNRELEASED SONG WRITTEN BY PAUL IN 1964 (3.3.)
22) MR. GONE, THE DEALER (6) ANAG.
23) AIRPORT JUST OUTSIDE TOKYO WHERE PAUL WAS ARRESTED ON THE 16TH JANUARY 1980 (6)
24) JOHN COULD HAVE USED ONE OF THESE TO MAKE A DOVETAIL JOINT! (6) CRPT.
25) DESMOND'S OCCUPATION (6)
29) INITIALS OF RECORDING STUDIOS WHERE RINGO RECORDED PART OF THE 'BAD BOY' ALBUM (1.1.1.)
30) PAUL OFTEN TAKES HIS RELAXATION IN THE LONG GRASS! (3) CRPT.

Collecting the Beatles



THE TRUE STORY OF "COLLECTORS ITEMS" AND "CASUALTIES"

by MARK WALLGREN

PART TWO – CASUALTIES

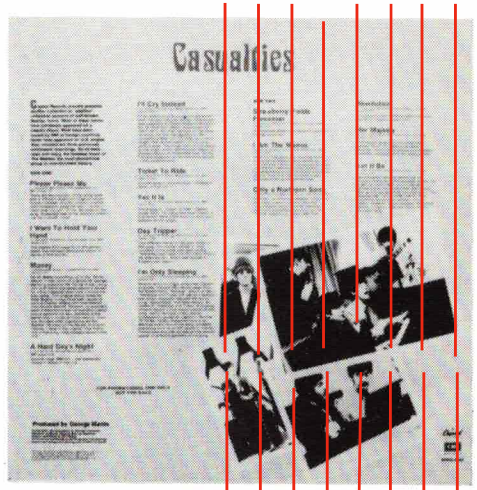
With the release of Capitol's RARITIES (SHAL-12060) came the inclusion of the infamous Butcher photo from 1966, which had originally adorned the cover of the YESTERDAY AND TODAY album. Although selected for use on the RARITIES cover, Capitol missed the obvious golden opportunity to increase impulse sales by choosing to place this photo on the *inside* of the gatefold album, rather than on the front cover where it belonged.

Not to fear, apparently the makers of COLLECTORS ITEMS responded by gathering together the remaining alternate stereo and mono released tracks from around the world (along with a couple of unreleased alternate tracks as well) and

packaged them on a full color picture disc displaying the Butcher photo, entitled CASUALTIES (Capitol SEAX-11950) and emblazened with the Capitol logo and serial number.

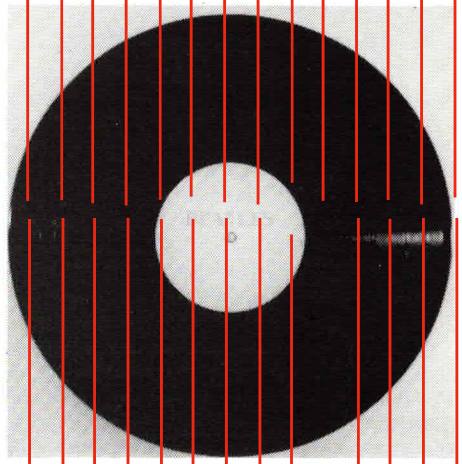
The CASUALTIES picture disc, issued in August, 1980 (marking the first anniversary of COLLECTORS ITEMS release) was an immediate bootleg "hit". Furthermore, it rightly pointed out that there were additional alternate mono and stereo versions of several Beatles songs which had never appeared in the US on an official Capitol Beatles LP. Not too surprising was word in the fall from Capitol that it was considering a RARITIES II compilation.

In November, 1980, a second version of CASUALTIES (Capitol SPRO-9469) appeared: a black vinyl edition on the black Capitol dome label with a full color cover similar to the picture disc.



This allowed the entire Butcher photo to appear on the front cover, and as an added humorously ironic twist, the title of the album and the Beatles' name were printed in the same typestyle/bracket-design as had been used on the original UK RARITIES front cover. The back cover of CASUALTIES featured a slightly revised and expanded set of liner notes (owing to the additional space afforded the full-sized cover over the picture disc). While nearly all copies of CASUALTIES were issued with the black Capitol dome label, there were reportedly a couple of hundred initial copies which were pressed with blank white labels and rubber-stamped with only the name BEATLES.

Nevertheless, the entire CASUALTIES project proved to be another all-around success, and an excellent follow-up to COLLECTORS ITEMS.



DISTINGUISHING DETAILS & DIFFERENCES

For those collectors wishing to identify their copies of these albums, and to distinguish the originals from the later counterfeit reissues, here are some general details regarding differences among the variations.

First off, let us only concern ourselves with copies of the original bootleg editions.

COLLECTORS ITEMS — 9462 was released first, and included "I'm Down", whereas 9463 replaced this track with "Paperback Writer". "From Me To You" is the second song on side one of 9462, while it appears as the third song on 9463 — having been switched in each instance with "Thank You Girl", which is third on 9462 and second on 9463. "Sie Leibt Dich" is in mono on 9462 and stereo on 9463. The "Sgt. Pepper Inner Groove" appears as the last banded track on 9462, while on 9463, it really is the inner groove and will repeat endlessly or until the tone-arm lifts up.

Both original bootlegs appear on the purple Capitol dome lable, with appropriate changes having been made between the 9462 labels and the 9463 labels.

The cover of 9462 was fabricated (paper slicks printed and then adhered to cardboard jackets) while 9463 was "on-board" (cover was printed directly onto the jacket). The spine writing on 9462 gives the title as COLLECTOR'S ITEMS (with an apostrophe) whereas 9463 shows the title as COLLECTORS ITEMS (no apostrophe). The spine of 9463 also includes a tiny Capitol dome logo, which is absent from the spine of 9462.

The back covers of 9462 and 9463 contain many major and minor differences, the most notable being the album title added to 9463 across the back top, and the order of the Capitol album covers on display, which are in random order on 9462, and virtually chronological order on 9463. Some of the linernotes have also been revised. 9462 has a small number 17 in the bottom right-hand corner, while 9463 has a small number 18. Additionally, 9463 also carries the official RIAA seal, and 9462 does not.

9462 is the rarer of the two regular editions of COLLECTORS ITEMS, with only 1,000 copies reportedly having been issued, whereas 9463 had a reported run of 2,000. Each originally sold for $15-25, but today, 9462 can bring $100 or more, while 9463 demands at least $50. The special limited-edition deluxe boxed version of 9462 is the rarest COLLECTORS ITEMS of all, with only 50 sets in existence, which originally sold for $50-75.

As for CASUALTIES, the most obvious difference would be that SEAX-11950 is a picture disc, whereas SPRO-9469 is a black vinyl edition. As previously noted, the additional space afforded the full-sized cover of 9469 allowed for expanded liner notes on the back. There are only 1,500 reported copies of the original picture disc, which sold for $15-25 when first released, and when found today, go for $50-75. 9469 had a reported run of 2,000 copies, and sold also in the $15-25 range upon release, but would run at least $35-50 at present. Although the initial 200 copies of 9469 were pressed with blank white labels and rubber-stamped with the name BEATLES, most collectors prefer to obtain the original black Capitol dome label pressings which made up the rest of the run.

Essentially, that covers the original versions of the bootleg albums COLLECTORS ITEMS and CASUALTIES. Without a doubt, two of the most clever and well-executed underground projects in the history of bootlegging.

However, it was inevitable that with a pair of such highly desirable products, other less-imaginative money-motivated-only bootleggers would soon counterfeit these albums. It should be pointed out that any time a record is merely counterfeited from an original, there is a noticable loss of quality, not only in the cover artwork, but in the sound quality as well. Especially in the cases of COLLECTORS ITEMS and CASUALTIES, their value and collectability among collectors is in obtaining the actual original bootleg issues with their official-looking Capitol dome labels. So far, for obvious reasons, none of these albums have been counterfeited complete with the Capitol dome labels that adorned the originals.

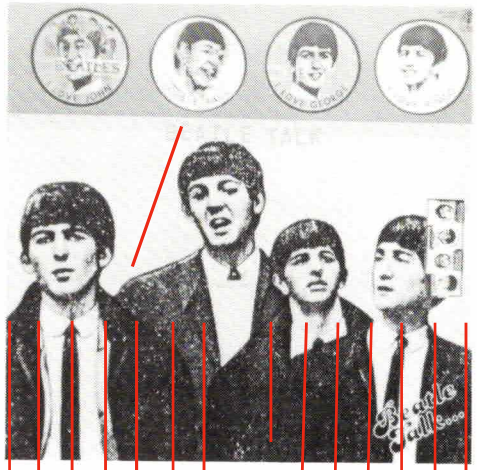
Nevertheless, three of them have been counterfeited, most of the time with blank labels. COLLECTORS ITEMS (9463 only) and CASUALTIES (9469) have both been counterfeited, with the noticably faded colors of the covers lacking the boldness and clarity of the originals. In addition to black vinyl, copies have also reportedly been pressed in blue vinyl. More recently, the CASUALTIES picture disc was counterfeited, although rather stupidly, as the makers used a copy of the full-cover 9469 edition to make their picture disc release from. The result is as imagined — the front features the title partially chopped off, while the back side has both photos and liner notes which have been similarly cut-off or left out entirely. Obviously, these money-hungry pirates couldn't even obtain an original CASUALTIES picture disc from which to make their fakes. Unfortunately, it is the collector who (sometimes unknowingly — at least until this article) purchases such cheap, inferior reissues, many times at even higher prices than the originals sold for.

In Japan, a double-album version of COLLECTORS ITEMS and CASUALTIES appeared.

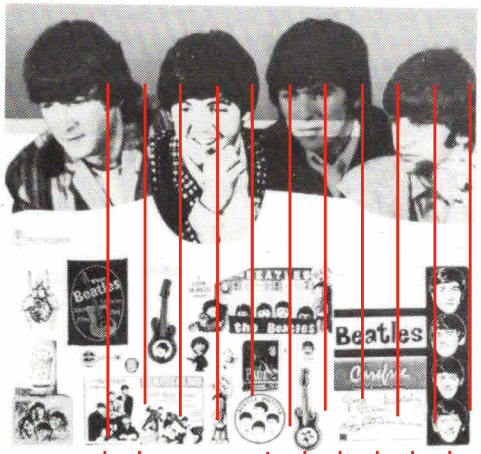
CASUALTIES
(Capitol SEAX-11950 — picture disc)
Capitol SPRO-9469)

Please Please Me (mono, w/ correct lyrics) / I want To Hold Your Hand (stereo) / Money (mono) / A hard Day's Night (stereo) / I'll Cry Instead (stereo, long version, complete) / Ticket To Ride (stereo) / Yes It Is (mono) / Day Tripper (alternate stereo mix — UK version) / I'm Only Sleeping (mono — French-only mix) / Strawberry Fields Forever (stereo, alternate mix, Europe only) / I Am The Walrus (mono — backing tracks, Beatles only, no orchestra overdubs) / Only A Northern Song (mono) / Revolution (mono) / Her Majesty (mono — complete w/ ending) / Let It Be (mono — Japan-only mix)

An even more bizarre item also hails from Japan. It is the legitimate Japanese release of the album BEATLE TALK, which was originally released in the US in late 1978 by the Great Northwest Music Co. When it finally appeared in Japan in the early 80's, the back cover displayed many items of Beatles memorabilia — taken directly from the cover of COLLECTORS ITEMS. In closely examining the cover of BEATLE TALK (Trio Records PK-18001) it was quite obvious that Trio had color-



xeroxed portions of the COLLECTORS ITEMS cover, and pasted them up on their own cover. The results of course are extremely poor quality, senseless and rather childish. While nearly all of these photo-copied items appear on the back cover, one was inexplicably used on the front cover — the game pieces from the Beatles' Flip Your Wig Game — which are hap-hazardly pasted over part of John's head in the drawing on the front cover. Trio credits the cover design to Toby Ess & QUESTION (sic). Perhaps the "Question" was homage to the unknown designers of COLLECTORS ITEMS. In any case, it is truly a bizarre work and well worth investigating just for laughs. How something so amateurish and atrocious-looking could gain commercial release in Japan is beyond comprehension, but then, ever since Pearl Harbour, the Japanese have been known to have a sometimes warped sense of humor.



Meanwhile, enjoy your copies of COLLECTORS ITEMS and CASUALTIES (hopefully original bootleg pressings), and let us hope that someday those executives in charge of Beatles projects at EMI and Capitol will begin to issue albums which are as well thought-out and executed as were these, and stop being forced to follow the excellent lead of some bootleggers. Happy collecting!

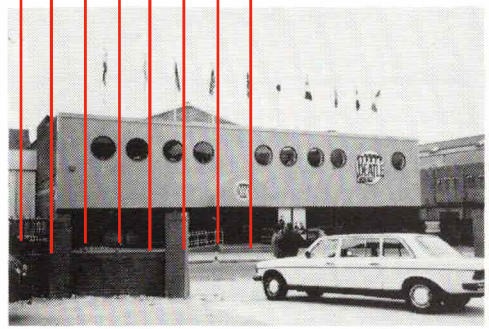
MARK WALLGREN (USA)

ATTENTION ALL USA READERS

While the vast majority of you have no problem receiving your copies of BEATLES NOW, a few are experiencing long delays due to the fact they are sent seamail to help keep the cost to you down.

In the next issue we will print details and rates of how to have your issues posted AIRMAIL if required to help solve this problem. We apologise for any delays you may have experienced.

The BEATLE CITY Opening



Seel Street, Liverpool. Sunday April 8 1984.

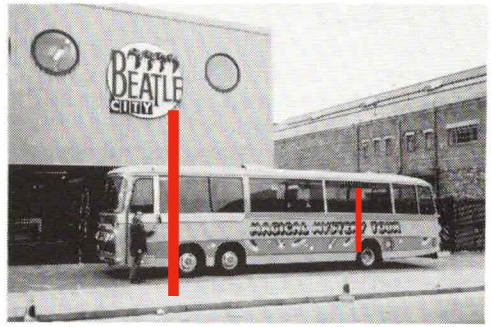
In a blaze of publicity and the popping of champagne corks, Beatle City was unveiled to the world's press today. This brand new £2 million pound complex, financed by Radio City - Liverpool's commercial radio station - jointly with Merseyside County Council and the English Tourist Board, is housed in a building designed to look like the Yellow Submarine.

The ceremonial tape was cut by Mrs Queenie Epstein, who had come direct from a hospital for the ceremony. It was the first public engagement that she had performed since the death of Brian in 1967, and it was a pleasure to see her so obviously happy on this occasion. Mrs Epstein thanked us all for coming to the opening, and praised the efforts of all those who had been concerned with Beatle City. The General Manager, Roger White, stated what we all know to be true when he said that there was absolutely no doubt that the music and international appeal of The Beatles transcended all barriers. He expressed a desire to see coaches from the Soviet Union visit Liverpool.

Security was tight, and I was informed that the exhibition would be permanently manned by several security guards.

The entrance foyer includes a shop - selling records, posters, badges, T shirts and all manner of modern souvenirs; and a snack bar, which promises to sell genuine " Scouse " and " Burries ". Entrance to the actual exhibition area costs £2, with a reduced charge of £1 for children, senior citizens, unemployed people and students.

What will uou get for your money? The exhibition includes many "fab" souvenirs from the formative years of the Quarrymen, Cavern and Hamburg, through to the most recent era, including a new bust of John Lennon and his Rickenbacker guitar - in area Number Nine no less. Beatle City has acquired and restored the Magical Mystery Tour Coach, which was displayed in front of the centre. That, for me, was one of the highspots of the occasion, just to stand on the step of that coach.



Other gens included the "Imagine" mixing console, letters from John and Yoko, concert tickets and souvenir programmes, guitars and a drum kit - once owned by Paul. Fringe items include clothing, several items kindly loaned by the Epstein Family, and a letter from Stuart to Pauline Sutcliffe written in Hamburg, together with two of Stuart's paintings.

The Cavern Club was not forgotten. In addition to a visitors' book, membership card, and two microphones, there is a scaled

mock up of the club. This was, for me, the saddest aspect of Beatle City. Several rows of plasterboard figures, pretending to be people, were facing the stage, above which were two video monitors playing a tape of " Some other guy ".

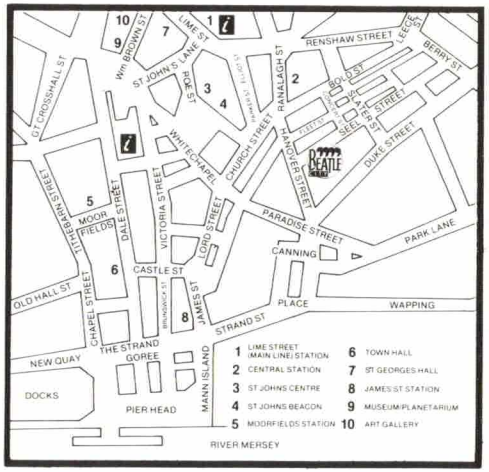
To add insult to injury, one of the guides was telling members of the press that the song was filmed " sometime in 1962 or 1963; before thay made it big." In fact, the film, which includes fans yelling for Pete Best, was made with Ringo on the drum stool on his first official night with the group. No person acting as a guide should be unaware of such a vital piece of information about what is probably the earliest piece of "live" Beatles footage in existence!!

The only other criticism that I make is the lack of anywhere within the exhibition area where fans can chat to each other.

In addition to providing jobs for 50 people in a city where unemployment is very high, Beatle City will draw many people to Liverpool, which can only be a good thing. Serious Beatles fans can see things that would otherwise be in private, sometimes foreign, collections, and despite my criticism of some aspects of the exhibition, it is on the whole most impressive.

To the managers of Beatle City I say "Thank you for at last recognising that Liverpool needs a lasting memorial to the Beatles.

City centre



Listen to the comments made by the visitors and try to adapt the exhibition, and allow it to take the caracter of the fans. Although the Beatles disbanded over 14 years ago, there are always going to be new fans who will want to see it was in the heady days of Beatlemania."

To those of you who have not yet seen Beatle City, pay it a visit. It is a once in a lifetime experience not to be missed.

STEPHEN BAKER (UK)

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BEATLEFEST '84 – NEW YORK METRO

It was 20 years ago today, or was it 10 years ago today? Well, both are correct as Beatlefest 84 New York Metro, celebrates its 10th Anniversary on the 20th Anniversary of the Beatles landing in the United States.

Held once again at the Meadowlands Hilton in Secaucus New Jersey on the weekend of February 17,18 and 19,1984. The convention, which usually has its normal array of activities all three days, did something a little different this year by having a Celebrity Benifit Dinner, Dance and Charity Auction on the 17th. At a cost of $50 per person, contributors received a somewhat blan dinner, but, a very nice evening of entertainment by such artists as Richie Havens, Phoebe Snow, Harry Nilsson, Steve Holly and none other than Tiny Tim. Each performed versions of Beatle songs. Also on hand to say a few words were Mike McCartney Sid Bernestein and Bob Gruen. Auctioned during the evening was a Sgt. Pepper LP autographed by Paul, Geaorge and Ringo, a fur hat worn by Victor Spinetti in the snow scenes from Help!, and a t-shirt autographed by Paul, George and Ringo, Barbara and Yoko last December in London. Finally, a charity raffle was held to win a trip to Liverpool and London. Raffle tickets were $5 each and the winner was announced at the end of the evening. All net procedes raised during the evening were distributed to the Spirit Foundation, The National Coalition To Ban Handguns and the UCLA Freinds of Handicapped Children. As the evening ended, feelings among the crowd were mixed as many there enjoyed it and others felt let down.

Saturday and Sunday saw some of the largest crowds seen since the early days of the convention. What appeared to be a never ending flow of people continued most of the day, both days. The usual array of films and videos were shown as well as the sound alike contest and battle of the bands. Making his first East Coast Beatlefest appearance was Mike McCartney. Very much enjoyed by the audience, he spoke on both days of the Beatles and gave insights on his own career. People were so over whelmed by Mike that they stood in line for up to two hours to get his autograph. Also speaking was Bob Greun who is well known for his famous Lennon New York City photos. Harry Nilsson was on hand to raise money for the N.C.B.H. and Nicholas Schaffner was present to join in on the panel discussions. Showing up just to enjoy the activities, but not to speak were May Pang, Yoko's right hand man Elliot Mintz and European film collector Feno Werkman, who by the way was not allowed admittance into the convention.

The number of charities present at the convention rose to one more as the Spirit Foundation, N.C.B.H. and The John Lennon Peace Forest were joined by the UCLA freinds of Handicapped Children.

The dealers room this year showed a move for the better as hundreds of people looked through a much needed and nice amount of original Beatle memorabilia. Adding a European flair to the dealers room was BEATLES NOW publisher Roger Akehurst who was on hand to sell and take subscriptions for BEATLES NOW personally for the first time in the United States.

After all was said and done, Beatlefest's 10th Anniversary 20th Anniversary Celebration showed a spark not seen at recent conventions. This was probably due to the large amount of people in attendance who by all means bring the spirit that makes for a successful convention.

Beatlefest will not be back to New York till next year but will be held in Houston, Dallas, Seatle and Los Angeles throughout the rest of the year.

DAVID BIBEY (USA)

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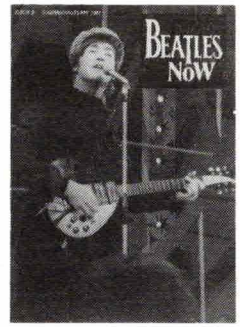

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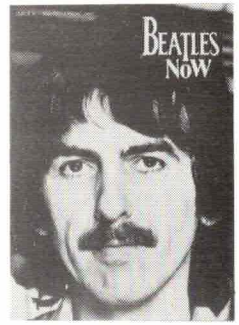

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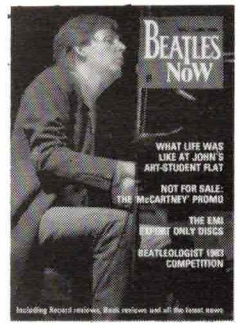
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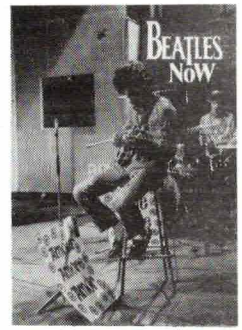

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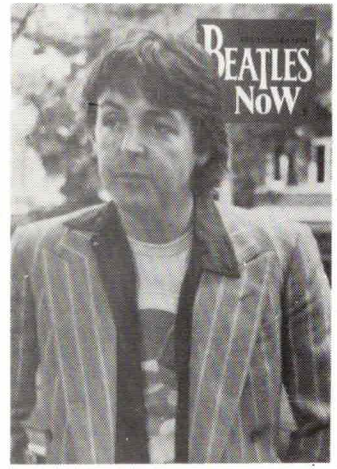

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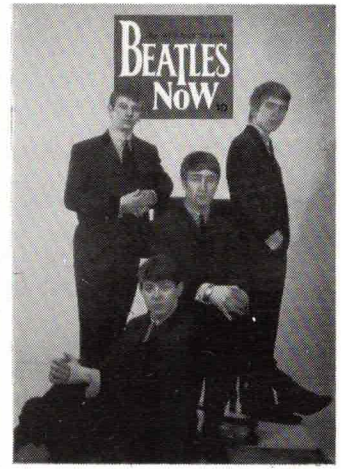

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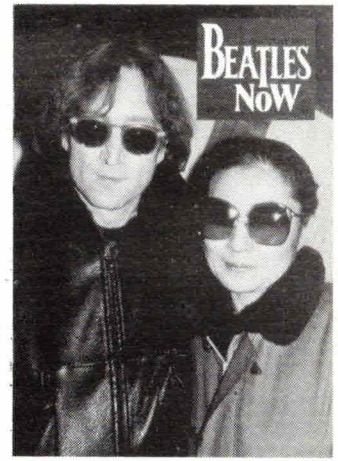

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